

MUSIC and DRAMATIC ART

Edited for The Tulsa World by Ora Lightner Frost, Mus. B.

MUSIC AND DRAMATIC NOTES
CHARACTERS

Don Jose (Carmen) a singer
Fernando, Carmen's mother

Micaela, Carmen's maid
Zoumza, Carmen's captain
Ernesto, Carmen's lover
Micaela, Carmen's maid
Carmen, Carmen's lover

Don Jose, Carmen's lover
Micaela, Carmen's maid
Carmen's captain and afterwards
Semele, Carmen's maid

Semele, Carmen's maid

The story of the opera Carmen is a legend of the world. It was written by George Bizet, who was a native of Paris, where he was born October 25, 1838.

Carmen was first produced in Paris in 1875 and this most popular of all Bizet's works was received at its first production with a storm of applause. The premiere performance was a great success and Carmen has won in place and it is today among the two or three most popular operas in modern repertory.

Bizet's talent is shown by his remarkable lyric gifts, the writings are short, compact, finished numbers, full of beauty and exquisite style and at the same time handling dramatic scenes with the freedom demanded by modern opera. He must be more stimulating and concentrated than perhaps that of any other French composer.

It is very pathetic owing to the hostile reception of Carmen, his last work that Bizet died three months after its first production.

The Plot.

The opening scene of Carmen takes

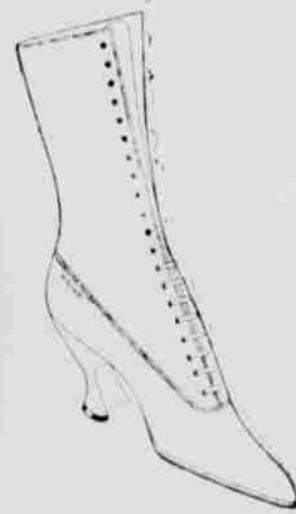
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The Rexall
ROY GETMAN, Prop.

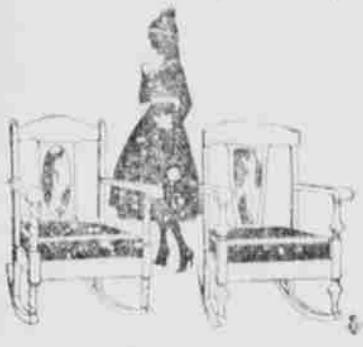
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suete and Mercedes, who are telling fortunes with cards. Carmen tells her fate by the cards reading death for herself, then for her lover. In the midst of this strange scene two actors arrive, Rosario in the character of a new guitar player and Mercedes' wife, Carmen, from Jose's dying mother. She has brought the diamonds of the road to the smuggler's camp to bring this news. She is traduced and banished and in her song appeals to heaven to protect her, confessing her love for Jose and her devotion of the woman who had beguiled him to this lonely spot and turned him to a thief.

A dramatic scene between Carmen and Jose is interrupted by Mercedes, who begs Jose not to go to his dying mother and Carmen gives the latest in bad news. Per Jose to leave his rival, Esmeralda, in possession of the field is too much for the soldier who yearns never to be parted from the girl until death. But the message from his mother, however, drowns him and he will go but he goes to tell her. There is a song by Jose at this time full of aid and readers' voices which gives rise to much dramatic action. The second chapter ends in the same time when indications of triumph in the axeman's attention and thus with the orchestra close silence, failing to rest, letting the powerfull note to a finish.

The fourth act opens with numerous sightings outside the Plaza Hotel at Seville. An animated crowd awaits the procession to enter the hall. This sheet movement is a悲劇 scene, only the plausible element failing to realize the tragedy which is soon to come.

The stage setting leaves no room for the audience to realize the intensity of the drama. Esmeralda, who has returned to emerge in the full light, now enters and all join in the refrain of the "Fandango" song in his honor. Esmeralda takes farewell of Carmen before entering the arena, bidding to right on the soldier for her presence, and she half-conscious of what is coming, asks her willingness to die for him. This number is one of the most melodious and beautiful of all the Carmen music. As the processional passes by the watching comes to Carmen that Don Jose is here, to which she replies that she fears him not. Don Jose enters and makes a last appeal to Carmen, which is intensely dramatic. To each request of Jose, Carmen, since her refusal, negative, recklessness of the danger which threatens her. Carmen's last refusal causes the soldier's jealousy to madness and leads her to the heart. As she falls unconscious, the orchestra is announced by the singing of the well known refrain. The last note of the opera are a few pitiful tones from the stricken Don Jose addressed to the dead form of his beloved Carmen.

Marshall Neilan, one of the best known leading men in motion pictures and prominent also as a director, has taken up his new work as one of the Lasky directors at the Hollywood studio of the company. Mr. Neilan by no means is a stranger to audiences that have seen Paramount pictures during the past two years. He took leading role some months ago in "The Losky" production of "The Man from Hell," and he has also appeared as leading man for the Famous Players' company in "Madame Butterfly" in support of Mary Pickford, and in "Little Pal" with the same star.

In the past few years Mr. Neilan has been connected with various companies, always to his increasing credit, as his popularity both as a player and director has constantly grown. He was recently with the Selig company.

MARSHALL NEILAN
LASKY DIRECTOR

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Not Far Wrong.

"Auto-e-o-r-a-ey," spelled Tennyson reading aloud. After a pause, he announced it triumphantly, "Autocraft."

And he wondered why his father laughed.—*Chicago Herald*.

"What do you do after business hours?"

"Isn't no such occasion with me," the druggist replied.